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KEY=MUSIC - GIOVANNY JAYVON

TURBO-FOLK MUSIC AND CULTURAL REPRESENTATIONS OF NATIONAL IDENTITY IN FORMER YUGOSLAVIA

Routledge Turbo-folk music is the most controversial form of popular culture in the new states of former Yugoslavia. Theoretically ambitious and innovative, this book is a new account of popular music that has been at the centre of national, political and cultural debates for over two decades. Beginning with 1970s Socialist Yugoslavia, Uroš Čvoro explores the cultural and political paradoxes of turbo-folk: described as 'backward' music, whose misogynist and Serb

nationalist iconography represents a threat to cosmopolitanism, turbo-folk's iconography is also perceived as a 'genuinely Balkan' form of resistance to the threat of neo-liberalism. Taking as its starting point turbo-folk's popularity across national borders, Čvoro analyses key songs and performers in Serbia, Slovenia and Croatia. The book also examines the effects of turbo on the broader cultural sphere - including art, film, sculpture and architecture - twenty years after its inception and popularization. What is proposed is a new way of reading the relationship of contemporary popular music to processes of cultural, political and social change - and a new understanding of how fundamental turbo-folk is to the recent history of former Yugoslavia and its successor states.

TURBO-FOLK MUSIC AND CULTURAL REPRESENTATIONS OF NATIONAL IDENTITY IN FORMER YUGOSLAVIA

CRIME AND MUSIC

Springer Nature This unique volume explores the relationship between music and crime in its various forms and expressions, bringing together two areas rarely discussed in the same contexts and combining them through the tools offered by cultural criminology. Contributors discuss a range of topics, from how songs and artists draw on criminality as inspiration to how musical expression fulfills unexpected functions such as building deviant subcultures, encouraging social movements, or carrying messages of protest. Comprised of contributions from an international cohort of scholars, the book is categorized into five parts: The Criminalization of Music; Music and Violence; Organised Crime and Music; Music, Genocide, and Crimes Against Humanity and Music as Resistance. Spanning a range of cultures and time periods, Crime and Music will be of interest to researchers in critical and cultural criminology, the history of music, anthropology, ethnology, and sociology.

THE HANDBOOK OF COURAGE

CULTURAL OPPOSITION AND ITS HERITAGE IN EASTERN EUROPE

Institute of History, Research Centre for the Humanities, Hungarian Academy of Sciences The COURAGE Handbook ushers its reader into the world of the compellingly rich heritage of cultural opposition in Eastern Europe. It is intended primarily to further a subtle understanding of the complex and multifaceted nature of cultural opposition and its legacy from the perspective of the various collections held in public institutions or by private individuals across the region. Through its focus on material heritage, the handbook provides new perspectives on the history of dissent and

cultural non-conformism in the former socialist countries of Central, Eastern, and Southeastern Europe. The volume is comprised of contributions by over 60 authors from a range of different academic and national backgrounds who share their insights into the topic. It offers focused discussions from comparative and transnational perspectives of the key themes and prevailing forms of opposition in the region, including non-conformist art, youth sub-cultures, intellectual dissent, religious groups, underground rock, avantgarde theater, exile, traditionalism, ethnic revivalism, censorship, and surveillance. The handbook provides its reader with a concise synthesis of the existing scholarship and suggests new avenues for further research.

TRANSITIONAL AESTHETICS

CONTEMPORARY ART AT THE EDGE OF EUROPE

Bloomsbury Publishing Using the way in which artists from the former Eastern bloc perceive the experience of EU integration and transition from a Soviet past as a conceptual launching pad, this book explores how artists critically inhabit a permanent state of 'in-between' to capture the simultaneous existence of multiple and overlapping temporalities. Transitional aesthetics are artistic strategies that disrupt and interrogate ideologically loaded trajectories of cultural, social, or political transition. Examples of such trajectories include the movement from totalitarianism to democracy (post-socialism), from war to freedom and reconciliation (post-conflict), and from the edges of Europe to its centre (inclusion in the European Union). These transitional states include: the future orientation of (failed) socialism and the perpetual present of global capital; the history of unresolved past conflicts and reconciliation through 'transitional justice'; nationalist obsessions with the past and the cultural appeal of kitsch and retro objects in fashion, film and music; and the uncertain future promise of EU membership and resurgence of global right-wing populism, headed by figures like Berlusconi, Le Pen, and Trump. Transitional Aesthetics shows that apprehending time in contemporary art is fundamental to capturing the lived experience of a permanent state of instability; particularly relevant to Europe in the contemporary moment. In a world that has entered 'accelerated transition' towards instability, understanding this experience has broad and resonating relevance for politics, art and society.

THE CHANGING ROLES OF THE NATIONAL MUSEUM OF AUSTRALIA IN CREATING AUSTRALIAN IDENTITY

HOW THE POLITICS OF A NATION SHAPED ITS CULTURE

Through a cultural analysis of the NMA's brief and controversial history this project will ground and explain debates surrounding Australia's emerging national identity at a time when multiculturalism and museums are of great concern in Australia, with considerable policy and budgetary costs at stake.

IMAGES OF WAR IN CONTEMPORARY ART

TERROR AND CONFLICT IN THE MASS MEDIA

Bloomsbury Publishing In *Images of War in Contemporary Art*, Uroš Cvoro and Kit Messham-Muir mount a challenge to the dominance of theoretical tropes of trauma, affect, and emotion that have determined how we think of images of war and terror for the last 20 years. Through analyses of visual culture from contemporary "war art" to the meme wars, they argue that the art that most effectively challenges the ethics and aesthetics of war and terror today is that which disrupts this flow-art that makes alternative perceptions of wartime both visible and possible. As a theoretical work, *Images of War in Contemporary Art* is richly supported by visual and textual evidence and firmly embedded in current artistic practice. Significantly, though, the book breaks with both traditional and current ways of thinking about war art-offering a radical rethinking of the politics and aesthetics of art today through analyses of a diverse scope of contemporary art that includes Ben Quilty, Abdul Abdullah (Australia), Mladen Miljanovic, Nebojša Šeric Šoba (Bosnia and Herzegovina), Hiwa K, Wafaa Bilal (Iraq), Teresa Margolles (Mexico), and Arthur Jafa (United States).

MUSIC, NATIONAL IDENTITY AND THE POLITICS OF LOCATION

BETWEEN THE GLOBAL AND THE LOCAL

Routledge How are national identities constructed and articulated through music? Popular music has long been associated with political dissent, and the nation state has consistently demonstrated a determination to seek out and procure for itself a stake in the management of 'its' popular musics. Similarly, popular musics have been used 'from the ground up' as sites for both populist and popular critiques of nationalist sentiment, from the position of both a globalizing and a 'local' vernacular culture. The contributions in this book arrive at a critical moment in the development of the study of national cultures and musicology. The book ranges from considerations of the ideological

focus of cultural nationalism through to analyses of musical hybridity and musical articulations of other kinds of identities at odds with national identity. The processes of global homogenization are thereby shown to have brought about a transitional crisis for national cultural identities: the evolution of these identities, particularly with reference to the concept of 'authenticity' in music, is situated within broader debates on power, political economy and constructions of the self. Theorizations of practice are employed after the manner of Bourdieu, Gramsci, Goffman, Gadamer, Habermas, Bhabha, Lacan and Zizek. Each contribution acts as a case study to characterize the strategies through which differing modes of musical discourse engage, critique or obscure discourses on national identity. The studies include discussions of: musical representations of Irishness; the relationship between Afropop and World Music; Norwegian club music; the revival of traditional music in Serbia; resistance to cultural homogeneity in Brazil; contemporary Uyghur song in Northwest China; rap and race in French society; technobanda from the barrios of Los Angeles, and Spanish/Moroccan raï. In this way, the book seeks to characterize the ideological configurations that help to activate and sustain hegemonic, amb

BALKAN POPULAR CULTURE AND THE OTTOMAN ECUMENE

MUSIC, IMAGE, AND REGIONAL POLITICAL DISCOURSE

Scarecrow Press Since the early twentieth century, 'balkanization' has signified the often militant fracturing of territories, states, or groups along ethnic, religious, and linguistic divides. Yet the remarkable similarities found among contemporary Balkan popular music reveal the region as the site of a thriving creative dialogue and interchange. The eclectic interweaving of stylistic features evidenced by Albanian commercial folk music, Anatolian pop, Bosnian sevdah-rock, Bulgarian pop-folk, Greek ethniki mousike, Romanian muzica orientala, Serbian turbo folk, and Turkish arabesk, to name a few, points to an emergent regional popular culture circuit extending from southeastern Europe through Greece and Turkey. While this circuit is predicated upon older cultural confluences from a shared Ottoman heritage, it also has taken shape in active counterpoint with a variety of regional political discourses. Containing eleven ethnographic case studies, *Balkan Popular Culture and the Ottoman Ecumene: Music, Image, and Regional Political Discourse* examines the interplay between the musicians and popular music styles of the Balkan states during the late 1990s. These case studies, each written by an established regional expert, encompass a geographical scope that includes Albania, Bosnia and Herzegovina, Bulgaria, the Republic of Macedonia, Croatia, Slovenia, Romania, Greece, Turkey, Serbia, and Montenegro. The book is accompanied by a VCD that contains a photo

gallery, sound files, and music video excerpts.

ETHNIC AND CULTURAL IDENTITY IN MUSIC AND SONG LYRICS

Cambridge Scholars Publishing *Ethnic and Cultural Identity in Music and Song Lyrics* looks at a variety of popular and folk music from around the world, with examples of British, Slovene, Chinese and American songs, poems and musicals. Charles Taylor says that “it is through story that we find or devise ways of living bearably in time”; one can make the same claim for music. Inexorably tied to time, to the measure of the beat, but freed from time by the polysemous potential of the words, song rapidly becomes “our” song, helping to cement memory and community, to make the past comprehensible and the present bearable. The authors of the fifteen chapters in this volume demonstrate how lyrics set to music can reflect, express and construct collective identities, both traditional and contemporary.

THE ANTHROPOLOGY OF EAST EUROPE REVIEW

CIRCUITS OF VISIBILITY

GENDER AND TRANSNATIONAL MEDIA CULTURES

NYU Press *Objects of knowledge, subjects of consumption: Persian carpets and the gendered politics of transnational knowledge* / Minoo Moallem -- *Spaces of exception: violence, technology, and the transpressive gendered body in India's global call centers* / Radha S. Hegde -- *Maid as metaphor: Dagongmei and a new pathway to Chinese transnational capital* / Wanning Sun -- *Dial "C" for culture: telecommunications, gender, and the Filipino transnational migrant market* / Jan Maghinay Padios -- *Digital cosmopolitanisms: the gendered visual culture of human rights activism* / Sujata Moorti -- *Doing cultural citizenship in the global media hub: illiberal pragmatics and lesbian consumption practices in Singapore* / Audrey Yue -- *Gendering cyberspace: transnational mappings and Uyghur diasporic politics* / Saskia Witteborn -- *Ladies and gentlemen, Boyahs and girls: uploading transnational queer subjectivities in the United Arab emirates* / Noor Al-Qasimi.

CULTURE OF POWER IN SERBIA

NATIONALISM AND THE DESTRUCTION OF ALTERNATIVES

Penn State Press

MUSIC IN THE BALKANS

BRILL This book investigates multiple musical traditions in South East Europe, crossing conventional borders between musicology and ethnomusicology in an attempt to elucidate how music has contributed to the definition of national, regional and social identities in the region.

THE AFFIRMATIVE ACTION EMPIRE

NATIONS AND NATIONALISM IN THE SOVIET UNION, 1923-1939

Cornell University Press This text provides a survey of the Soviet management of the nationalities question. It traces the conflicts and tensions created by the geographic definition of national territories, the establishment of several official national languages and the world's first mass "affirmative action" programmes.

NATION IN FORMATION

INCLUSION AND EXCLUSION IN CENTRAL AND EASTERN EUROPE

THE TRUMP EFFECT IN CONTEMPORARY ART AND VISUAL CULTURE

POPULISM, POLITICS, AND PARANOIA

Bloomsbury Visual Arts The 2021 Capitol Hill Riot marked a watershed moment when the 'old world' of factbased systems of representation was briefly overwhelmed by the emerging hyper-individual politics of aestheticized emotion. In *The Trump Effect in Contemporary Art and Visual Culture*, Kit Messham-Muir and Uros Cvorovic analyse the aesthetics that have emerged at the core of 21st-century politics, and which erupted at the US Capitol in January 2021. Looking at this event's aesthetic dimensions through such aspects as QAnon, white resentment and strongman authoritarianism, they examine the world-wide historical trends towards ethno-nationalism and populism that emerged following the end

of the Cold War in 1989 and the dawning of the current post-ideological age. Building on their ground-breaking research into how trauma, emotion and empathy have become well-worn tropes in contemporary art informed by conflict, Messham-Muir and Cvorog go further by highlighting the ways in which art can actively disrupt an underlying drift in society towards white supremacy and ultranationalism. Utilising their outsiders' perspective on a so-called American phenomenon, and rejecting American exceptionalism, their theorising of the 'Trump Effect' rejects the idea of Trump as a political aberration, but as a symptom of deeper and longer-term philosophical shifts in global politics and society. As theorists of contemporary art and visual culture, Messham-Muir and Cvorog explore the ways in which these features of the Trump Effect operate through aesthetics, in the intersection of politics and contemporary art, and provide valuable insight into the current political context.

NEWLY COMPOSED FOLK MUSIC OF YUGOSLAVIA

Routledge In Western political discourse, Yugoslavia was frequently referred to as a “buffer zone,” its independence from the Soviet bloc being the single most salient factor making it politically atypical. Another enduring metaphor, that of a crossroads between East and West, was often invoked to describe Yugoslavia’s heterogeneous culture, owing as much to its geographic position in central/southeast Europe as to its multinational makeup. Yet, if not solely for its socialist brand of communism, the Balkan-Slavic identity of Yugoslavia’s traditional culture shaped the perception of the country as a part of the east European cultural bloc. Like other cultures on the map of Slavic traditions, Yugoslavia presented the casual observer with a colorful variety of village music, ethnic customs and a proliferating national folklore engendered in festival re-enactments of rural life. Rapid social changes following World War II profoundly affected the country’s largely rural-based culture. Despite enormous evidence of vanishing historic practices, the music rooted in the socioeconomic milieu of peasant society remained the main focus of ethnomusico-logical research interest. Yugoslavia’s contemporary culture, originating in such modern institutions as mass media and the market place, did not receive comparable attention.

BANDING TOGETHER

HOW COMMUNITIES CREATE GENRES IN POPULAR MUSIC

Princeton University Press Covering the growth of twentieth-century American popular music, this work explores the question of why some music styles attain mass popularity while others thrive in small niches.

MUSIC AND DEMOCRACY

PARTICIPATORY APPROACHES

transcript Verlag Music and Democracy explores music as a resource for societal transformation processes. This book provides recent insights into how individuals and groups used and still use music to achieve social, cultural, and political participation and bring about social change. The contributors present outstanding perspectives on the topic: From the promise and myth of democratization through music technology to the use of music in imposing authoritarian, neoliberal or even fascist political ideas in the past and present up to music's impact on political systems, governmental representation, and socio-political realities. The volume further features approaches in the fields of gender, migration, disability, and digitalization.

THE CULTURAL STUDY OF MUSIC

A CRITICAL INTRODUCTION

Routledge First Published in 2003. Routledge is an imprint of Taylor & Francis, an informa company.

IMAGINING THE GLOBAL

TRANSNATIONAL MEDIA AND POPULAR CULTURE BEYOND EAST AND WEST

University of Michigan Press Based on a series of case studies of globally distributed media and their reception in different parts of the world, Imagining the Global reflects on what contemporary global culture can teach us about transnational cultural dynamics in the 21st century. A focused multisited cultural analysis that reflects on the symbiotic relationship between the local, the national, and the global, it also explores how individuals' consumption of global media shapes their imagination of both faraway places and their own local lives. Chosen for their continuing influence, historical relationships, and different geopolitical positions, the case sites of France, Japan, and the United States provide opportunities to move beyond common dichotomies between East and West, or United States and "the rest." From a theoretical point of view, Imagining the Global endeavors to answer the question of how one locale can help us understand another locale. Drawing from a wealth of primary sources—several years of fieldwork; extensive

participant observation; more than 80 formal interviews with some 160 media consumers (and occasionally producers) in France, Japan, and the United States; and analyses of media in different languages—author Fabienne Darling-Wolf considers how global culture intersects with other significant identity factors, including gender, race, class, and geography. *Imagining the Global* investigates who gets to participate in and who gets excluded from global media representation, as well as how and why the distinction matters.

THINKING DIFFERENTLY

A READER IN EUROPEAN WOMEN'S STUDIES

Zed Books Présentation sous <http://www.zedbooks.co.uk/> : "This is the first book to ask whether there is a specifically European dimension to some of the major issues in Women's Studies. In doing so, it fills some of the gaps in our knowledge about women and enriches debates hitherto dominated by Anglo-American influences. Among the new areas of enquiry opened up are : Europe's experience of repeated warfare has impacted significantly on women. Hence contributions focus on women and militarism, and ethnic cleansing as an attack on the family. The abidingly problematic relationship between feminism and anti-semitism, and issues of migration and 'whiteness' in a context where racism reflects the colonial histories of particular European countries. The importance of passion, the emotions and psychoanalytical theory for the politics of certain European countries. The decline of the welfare state across Europe, the issue of the relationship between womens rights and human rights, and the rise of the phenomenon of the single woman. Reading feminism from a European perspective enables readers to reflect upon the ways changes in political, social and cultural positions and practices over the past century in Europe have impacted on feminist thinking and theorizing. The volume also raises important issues about the transfer of feminist concepts across cultures and languages. And to English-speaking audiences the volume will offer different viewpoints on some of the key debates.

LADY GAGA AND POPULAR MUSIC

PERFORMING GENDER, FASHION, AND CULTURE

Routledge This book is a multi-faceted, interdisciplinary examination of the music and figure of Lady Gaga, combining approaches from scholars in cultural studies, art, fashion, and music. It represents one of the first scholarly volumes devoted to Lady Gaga, who has become, over a few short years, central to both popular (and, indeed, populist) as well

as more scholarly thought in these areas and who, the contributors argue, is helping to shape—directly and indirectly—thought and culture both in the fields of the "scholarly" and the "everyday." Lady Gaga's output is firmly embedded in a self-consciously intellectual pop culture tradition, and her music videos are intertextually linked to icons of pop culture intelligentsia like Alfred Hitchcock and open to multiple interpretations. In examining her music and figure, this volume contributes both to debates on the status of intertextuality, held in tension with originality, and to debates on the figuring of the sexualized female body, and representations of disability. There is interest in these issues from a wide range of disciplines: popular musicology, film studies, queer studies, women's studies, gender studies, disability studies, popular culture studies, and the burgeoning sub-discipline of aesthetics and philosophy of fashion.

NO LOGO

TAKING AIM AT THE BRAND BULLIES

Macmillan An analysis of the invasion of our personal lives by logo-promoting, powerful corporations combines muckraking journalism with contemporary memoir to discuss current consumer culture

MUSICWORKS

THE MEDIA STUDENT'S BOOK

Routledge The Media Student's Book is a comprehensive introduction for students of media studies. It covers all the key topics and provides a detailed, lively and accessible guide to concepts and debates. Now in its fifth edition, this bestselling textbook has been thoroughly revised, re-ordered and updated, with many very recent examples and expanded coverage of the most important issues currently facing media studies. It is structured in three main parts, addressing key concepts, debates, and research skills, methods and resources. Individual chapters include: approaching media texts narrative genres and other classifications representations globalisation ideologies and discourses the business of media new media in a new world? the future of television regulation now debating advertising, branding and celebrity news and its futures documentary and 'reality' debates from 'audience' to 'users' research: skills and methods. Each chapter includes a range of examples to work with, sometimes as short case studies. They are also supported by separate, longer case studies which include: Slumdog Millionaire online access for

film and music CSI and detective fictions Let the Right One In and The Orphanage PBS, BBC and HBO images of migration The Age of Stupid and climate change politics. The authors are experienced in writing, researching and teaching across different levels of undergraduate study, with an awareness of the needs of students. The book is specially designed to be easy and stimulating to use, with: a Companion Website with popular chapters from previous editions, extra case studies and further resources for teaching and learning, at: www.mediastudentsbook.com margin terms, definitions, photos, references (and even jokes), allied to a comprehensive glossary follow-up activities in 'Explore' boxes suggestions for further reading and online research references and examples from a rich range of media and media forms, including advertising, cinema, games, the internet, magazines, newspapers, photography, radio, and television.

RACE AND THE YUGOSLAV REGION

POSTSOCIALIST, POST-CONFLICT, POSTCOLONIAL?

DANZA!

AMALIA HERNÁNDEZ AND EL BALLETO FOLKLÓRICO DE MÉXICO

Abrams Award-winning author and illustrator Duncan Tonatiuh tells the story of Amalia Hernández, dancer and founder of El Ballet Folklórico de México. Published in time for the 100th anniversary of Hernández's birth, *Danza!* is the first picture book about the famous dancer and choreographer. *Danza!* is a celebration of Hernández's life and of the rich history of dance in Mexico. As a child, Amalia always thought she would grow up to be a teacher, until she saw a performance of dancers in her town square. She was fascinated by the way the dancers twirled and swayed, and she knew that someday she would be a dancer, too. She began to study many different types of dance, including ballet and modern, under some of the best teachers in the world. Hernández traveled throughout Mexico studying and learning regional dances. Soon she founded her own dance company, El Ballet Folklórico de México, where she integrated her knowledge of ballet and modern dance with folkloric dances. The group began to perform all over the country and soon all over the world, becoming an international sensation that still tours today. Duncan Tonatiuh's picture books have been honored with many awards and accolades, including the Pura Belpré Award, the Robert F. Sibert Award, and the New York Times Best Illustrated Book Award. With Tonatiuh's distinctive Mixtec-inspired artwork and colorful drawings

that seem to leap off the page, Danza! will enthrall and inspire young readers with the fascinating story of this important dancer and choreographer.

MAROON COSMOPOLITICS: PERSONHOOD, CREATIVITY AND INCORPORATION

BRILL Maroon Cosmopolitics: Personhood, Creativity and Incorporation offers diverse perspectives on the presence of the Guianese Maroon at the twentieth-first century, and on the contemporary lives of the descendants of those who fled from slavery in the Americas.

BALKAN POPULAR CULTURE AND THE OTTOMAN ECUMENE

MUSIC, IMAGE, AND REGIONAL POLITICAL DISCOURSE

Accompanying CD-ROM contains ... "plates ..., sound recordings ... [and] video recordings." Detailed description of the CD-ROM contents on pp. xi-xiv.

DAH THEATRE

A SOURCEBOOK

Lexington Books DAH Theatre: A Sourcebook is both a contemporary history of the role this performance group has played throughout the dissolution of Yugoslavia up to the present and an inside look into the nuts and bolts of Eugenio Barba's notion of "Anthropological Theatre," told in surprisingly practical terms. It should be of interest to a wide range of academics, from cultural anthropologists to historians who specialize in eastern Europe, as well as to teachers in the field of performance studies.

POST-CONFLICT MONUMENTS IN BOSNIA AND HERZEGOVINA

UNFINISHED HISTORIES

Routledge At a time of dramatic struggles over monuments around the world, this book examines monuments that have been erected in post-conflict Bosnia and Herzegovina (BiH) since 1996. Examining the historical precedents for the high rate of monumentbuilding, and its links to ongoing political instability and national animosity, this book

identifies the culture of remembrance in BiH as symptomatic of a broader shift: a monumentalisation and privatisation of history. It provides an argument for how to account for the politics of contemporary nation-state formation, control of space, trauma and revisions of history in a region that has been subject to prolonged instability and crisis. This book will be of interest to scholars in contemporary art, museum studies, war and conflict studies, and European studies.

AUTHENTOCRATS

CULTURE, POLITICS AND THE NEW SERIOUSNESS

Watkins Media Limited "The Authentocrats" claim to be the new voice of common sense that speak for the common man and woman; right-wing, traditional and dangerous, Joe Kennedy argues that they are everything but what they purport to be. In contemporary Britain, a lot has been said about what it is that "real people" want politically. Forgotten by elites and sick of globalisation, so the story goes, they demand patriotism, respect for the military, assurances on defence, and controls on immigration. In trying to meet these supposed wishes, politicians attempt to appear normal, salt-of-the-earth, authentic. Authentocrats examines the function of this "authenticity" in a centrist politics which, paradoxically, often defines itself as cosmopolitan, technocratic and opposed to populism. Casting a doubtful eye over - amongst other things - latter-day James Bond films, contemporary nature writing and stand-up comedy, Authentocrats suggests that the sooner we can break with the sententiousness of a skewed conception of authenticity in aesthetics and politics the better.

RELOCATING POPULAR MUSIC

Springer Relocating Popular Music uses the lens of colonialism and tourism to analyse types of music movements, such as transporting music from one place or historical period to another, hybridising it with a different style and furnishing it with new meaning. It discusses music in relation to music video, film, graphic arts, fashion and architecture.

NATIONALISM AND ETHNOSYMBOLISM

HISTORY, CULTURE AND ETHNICITY IN THE FORMATION OF NATIONS

Edinburgh University Press Ethnosymbolism offers a distinct and innovative approach to the study of nations and nationalism. It focuses on the role of ethnic myths, historical memories, symbols and traditions in the creation and

maintenance of the collective identity of modern nations. This book explores the different aspects of the ethnosymbolic approach to the study of ethnicity, nationality and nationalism. Nationalism and Ethnosymbolism first introduces the main theoretical considerations that have arisen in nationalism studies in the past two decades. It then presents a collection of case studies covering music and poetry, ethnosymbolism in antiquity, and a wide variety of nations and regions. Areas discussed include Eastern Europe and Russia, the Middle East, the Far East and India, Africa, and the Americas. Overall the book offers a defence of the methodology of ethnosymbolism and a demonstration of its explanatory power.

EASTERN EUROPEAN POPULAR MUSIC IN A TRANSNATIONAL CONTEXT

BEYOND THE BORDERS

Springer This volume examines the transnational character of popular music since the Cold War era to the present. Bringing together the cross-disciplinary research of native scholars, *Eastern European Popular Music in a Transnational Context* expands our understanding of the movement of physical music, musicians and genres through the Iron Curtain and within the region of Eastern Europe. With case studies ranging from Goran Bregović, Czesław Niemen, the reception of Leonard Cohen in Poland, the Estonian punk scene to the Intervision Song Contest, the book discusses how the production and reception of popular music in the region has always been heavily influenced by international trends and how varied strategies allowed performers and fans to acquire cosmopolitan identities. Cross-disciplinary in nature, the investigations are informed by political, social and cultural history, reception studies, sociology and marketing and are largely based on archival research and interviews.

SOUNDS OF THE BORDERLAND

POPULAR MUSIC, WAR AND NATIONALISM IN CROATIA SINCE 1991

Ashgate Publishing, Ltd. *Sounds of the Borderland* is the first book-length study of how popular music became a medium for political communication and contested identification during and after Croatia's war of independence from Yugoslavia. It extends existing cultural studies literature on music, politics, and the state, which has largely been grounded in Western European and North American political systems. The outbreak of war in 1991 saw almost every professional musician in Croatia take part in a wave of patriotic music-making and the powerful state television system

strive to bring popular music under its control. As the political imperative shifted from securing national survival to consolidating a homogenous nation-state, the music industry responded with several strategies for creating a national popular music, producing messages about the nation and, in the ongoing debates over the origins of the folk music that inspired many songs, a way to define the nation by expressing what Croatia was not. The war on ethnic ambiguity which cut through individuals' social and creative lives played out across the airwaves, sales racks and gossip columns of a small country that imagined itself a historical and cultural borderland. Baker's book provides valuable insight into the role of music in a wartime and post-conflict society.

LANGUAGE, THE SINGER AND THE SONG

THE SOCIOLINGUISTICS OF FOLK PERFORMANCE

Cambridge University Press The relationship between language and music has much in common - rhythm, structure, sound, metaphor. Exploring the phenomena of song and performance, this book presents a sociolinguistic model for analysing them. Based on ethnomusicologist John Blacking's contention that any song performed communally is a 'folk song' regardless of its generic origins, it argues that folk song to a far greater extent than other song genres displays 'communal' or 'inclusive' types of performance. The defining feature of folk song as a multi-modal instantiation of music and language is its participatory nature, making it ideal for sociolinguistic analysis. In this sense, a folk song is the product of specific types of developing social interaction whose major purpose is the construction of a temporally and locally based community. Through repeated instantiations, this can lead to disparate communities of practice, which, over time, develop sociocultural registers and a communal stance towards aspects of meaningful events in everyday lives that become typical of a discourse community.

THE CRAFT OF RESEARCH, 2ND EDITION

University of Chicago Press Since 1995, more than 150,000 students and researchers have turned to The Craft of Research for clear and helpful guidance on how to conduct research and report it effectively . Now, master teachers Wayne C. Booth, Gregory G. Colomb, and Joseph M. Williams present a completely revised and updated version of their classic handbook. Like its predecessor, this new edition reflects the way researchers actually work: in a complex circuit of thinking, writing, revising, and rethinking. It shows how each part of this process influences the others and how a successful research report is an orchestrated conversation between a researcher and a reader. Along with many other

topics, *The Craft of Research* explains how to build an argument that motivates readers to accept a claim; how to anticipate the reservations of thoughtful yet critical readers and to respond to them appropriately; and how to create introductions and conclusions that answer that most demanding question, "So what?" Celebrated by reviewers for its logic and clarity, this popular book retains its five-part structure. Part 1 provides an orientation to the research process and begins the discussion of what motivates researchers and their readers. Part 2 focuses on finding a topic, planning the project, and locating appropriate sources. This section is brought up to date with new information on the role of the Internet in research, including how to find and evaluate sources, avoid their misuse, and test their reliability. Part 3 explains the art of making an argument and supporting it. The authors have extensively revised this section to present the structure of an argument in clearer and more accessible terms than in the first edition. New distinctions are made among reasons, evidence, and reports of evidence. The concepts of qualifications and rebuttals are recast as acknowledgment and response. Part 4 covers drafting and revising, and offers new information on the visual representation of data. Part 5 concludes the book with an updated discussion of the ethics of research, as well as an expanded bibliography that includes many electronic sources. The new edition retains the accessibility, insights, and directness that have made *The Craft of Research* an indispensable guide for anyone doing research, from students in high school through advanced graduate study to businesspeople and government employees. The authors demonstrate convincingly that researching and reporting skills can be learned and used by all who undertake research projects. New to this edition: Extensive coverage of how to do research on the internet, including how to evaluate and test the reliability of sources New information on the visual representation of data Expanded bibliography with many electronic sources